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You're The Sweetest Girl In All The World

Marion Stanford

Composer

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G. Parker

You're The Sweetest Girl

(In All The World)



by
Marian Stanford

Waterson, Berlin & Snyder Co.
STRAND
THEATRE
BUILDING
NEW YORK

Vp.012211
1921
You'RE

Try this over on your Piano

BRIGHT EYES

Words by
HARRY B. SMITH

Music by
OTTO MOTZAN
& M. K. JEROME

Chorus

Bright eyes _____ I know you so well _____ Bright .

eyes _____ what se - crets you tell _____ I can't be -

lieve a word you say _____ Your eyes are trait - ors, they

give you a - way. _____ Bright eyes _____ they give me a thrill

The piano accompaniment consists of two staves (treble and bass clef). It features a variety of musical notations including chords, arpeggios, and dynamic markings such as *p* (piano) and *f* (forte). The melody is written in a single staff with a treble clef, accompanied by lyrics.

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You're The Sweetest Girl In All The World ³

By MARION STANFORD

Moderato

Piano *f*

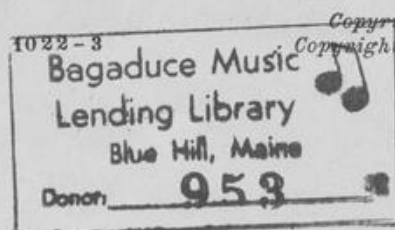
Voice

In my heart- there is love,
Cheeks as red- as the rose,

Till ready *p*

On my lips there's a vow; — In my mind- there's a doubt —
Eyes as blue as can be; — Lips that ev - 'ry - one knows —

That I some - how; — Could find words- to con - vey, dear,
Were meant for me. — With a love- that is burn - ing,



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All my lips— want to say, dear, But you'll un - der-stand,
My poor heart— has been yearn - ing, For that hap - py day,

When I hold— your hand, That I wor - ship you now. _____
When I'll hear— you say, That my own— you will be. _____

Chorus

I want to hold— in my arms ——— You and your lov - a - ble

charms; ——— You're as dear to me,— As the hon - ey-suck - le

is to the bee.— And to the end— of my days,

The first system of the musical score. The vocal line (treble clef) begins with a half note 'is', followed by a quarter note 'to', a quarter note 'the', and a half note 'bee.—'. It then continues with 'And to the end— of my days,'. The piano accompaniment (grand staff) features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, and a more rhythmic bass line in the left hand.

I will be sing - ing your praise; — You're the sweet - est girl —

The second system of the musical score. The vocal line continues with 'I will be sing - ing your praise; —' and 'You're the sweet - est girl —'. The piano accompaniment continues with similar complex textures, including beamed sixteenth notes and a steady bass line.

— in all the world, — You're the sweet - est girl —

The third system of the musical score. The vocal line continues with '— in all the world, —' and 'You're the sweet - est girl —'. The piano accompaniment continues with similar complex textures, including beamed sixteenth notes and a steady bass line.

— in all the world. — world. — D.S.

The fourth system of the musical score. The vocal line includes first and second endings, marked with '1' and '2' above the staff. The first ending leads back to the beginning of the phrase, and the second ending leads to a double bar line. The piano accompaniment also features first and second endings. The system concludes with a 'D.S.' (Da Capo) instruction and a repeat sign.

SENSATIONAL SONG HIT MOONLIGHT

by CON CONRAD

MARGIE

WISHING

BRIGHT
EYES

MAKE
BELIEVE

RUBY

OLD PAL
Why Don't
You
Answer
Me

ANGELS
We Call
Them Mothers
Down Here

I'M
MISSIN'
MAMMY'S
KISSIN'

TODDLE

REBECCA

Chorus

Moon - light when shad - ows fall. Moon - light

I hear you call. Love beams thru ev - ry

sil - vry gleam that's shin - ing, I'm pin -

ing. Moon - light so soft a - bove,

1181-3

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